Pack your bags, put on that “Kiss Me, I’m Irish” tee-shirt, and head out for the 68th annual meeting of the Midwest Chapter of the Music Library Association. From October 8-10, 2009, we’ll be staying at the Inn at Saint Mary’s, just across the street from the beautiful campus of the University of Notre Dame. Jennifer Matthews (University of Notre Dame), head of local arrangements for the meeting, has been busy lining up rooms, meeting space, food, and tours to keep us informed, busy, and happy.

Want to hear the latest on the new Midwest Chapter wiki? LibGuides? Access in browsable media collections? ACRL’s Instruction Immersion Program? Are you ready for another live and entertaining oral history interview with Richard LeSueur and Jack Knapp, during which you’ll hear about the music library world before there were wikis or LibGuides? And you certainly won’t want to miss the tour of the breathtakingly beautiful Basilica of the Sacred Heart on Notre Dame’s campus.

The South Bend area is a great place for tourists, too! (My family and I have been going there every summer for twenty-five years.) “But, what can one do in October, in South Bend, when there’s no football game?” you may well ask. One of my favorite activities is a visit to the South Bend Chocolate Company. Take the factory tour and pretend you’re Augustus Gloop being rescued by Oompa Loompas after you fall

Continued on page 4
Greetings from Kansas City, where summer has felt more like late spring.

I’m pleased to announce our nominating committee for the upcoming chapter secretary-treasurer election. Kerri Scannell Baunach (University of Kentucky) is chairing the committee, with Amy Pennington (Saint Louis University) and Beth Christensen (St. Olaf College) as committee members. They have two outstanding candidates on the ballot! Please thank Keith Cochran (Indiana University) and Christine Kubiak (Illinois State University) for their willingness to serve the chapter. Then, be sure to vote!

Jennifer Matthews (University of Notre Dame) and Paula Hickner (University of Kentucky) have had a busy summer planning our October chapter meeting. They have an exciting program planned, as well as some wonderful tours of campus attractions. Be prepared and bring your walking shoes!

This summer has brought more changes to the Music/Media Library at UMKC. Last summer, a renovation project was announced with little notice. This summer, I was notified that water line welding for the new building would occur on water lines that run above our last three stack ranges. I took the step of weeding bound journal volumes duplicated in JSTOR (100 shelves gained) and judiciously weeded duplicates in the music book collection (a paltry 28 linear feet gained). Then we—rather, my wonderful staff and student assistants, with the help of other staff—moved ranges to other places in our stacks (without water lines above), reinstalled shelving, and then the student assistants shifted the entire collection.

Continued on page 3
From the Chair, continued from page 2

While it’s been stressful, I’m thankful for incredible staff. I think music libraries often attract people who are service oriented, who love working with music materials, and who want to know more about music.

Speaking of staff, this is a friendly reminder that we have the Leslie Troutman Scholarship and the Retirees Scholarship programs to provide travel support to our paraprofessional and student conference attendees. If you’re not eligible for these scholarships, please consider making a donation to support them, or even a donation to our general funds! The application deadline for both scholarships is September 20, 2009.

I look forward to seeing you at Notre Dame!

—Laura Gayle Green, University of Missouri-Kansas City

Scholarships

The Midwest Chapter offers scholarships to eligible members who wish to attend its annual meeting. The Retirees Scholarship and the Leslie Troutman Memorial Scholarship support meeting attendance for library school students and library support staff, respectively. Nominations from chapter members as well as applications from students and staff are encouraged. To nominate or apply, download the appropriate form from the chapter Web site.

Retirees Scholarship: http://www.mlamidwest.org/documents/Retirees_Scholarship_09.pdf

Troutman Scholarship: http://www.mlamidwest.org/documents/Troutman_Scholarship_09.pdf

Completed forms may be mailed to the chapter chair:

Laura Gayle Green
Miller Nichols Library
University of Missouri-Kansas City
5100 Rockhill Rd.
Kansas City, MO 64110
816-235-1679
GreenLG@umkc.edu

New Members

Melissa Brooks
Cataloging Librarian
Morehead State University

Welcome to the Midwest Chapter!

Recent Publications


Membership Renewal

Renew your membership now!

It’s not too late to renew your membership! Dues may be paid at the fall chapter meeting or by mail. Annual dues are only $12 for regular members and $6 for students and retirees. The membership year runs from October 1, 2009 to September 30, 2010.

To join or renew, visit the Midwest Chapter Web site at http://mlamidwest.org. Click on ‘Membership Info’ for a membership form. Send your completed form with a check payable to Midwest Chapter, MLA to:

Keith Cochran, Secretary-Treasurer
Cook Music Library
Indiana University
1201 E. 3rd St.
Bloomington, IN 47405-7006
into the chocolate river! Museum-minded librarians can visit the Studebaker Museum, the College Football Hall of Fame, or the Snite Museum of Art, known for its excellent collection of Rembrandt etchings, on the Notre Dame campus. Nature lovers can visit the small, but very nice Potawatomi Zoo, Leeper Park, situated on the south bend of the mighty St. Joseph River, or stroll through Shiojiri Niwa, a lovely Japanese garden in very nearby Mishiwaka, Indiana.

Now, I know you’re asking yourself, “How can I get in on all this fun?” My reply: “It’s so easy, dude!” Just register for the Music Library Association, Mid-west Chapter’s 2009 meeting today!

—Paula Hickner, University of Kentucky

Election for Secretary-Treasurer

It’s time for the Secretary-Treasurer election! The nominating committee is pleased to announce two candidates, Keith Cochran and Christine Kubiak.

Keith Cochran is Associate Director and Music Collection Development Librarian at the William & Gayle Cook Music Library at Indiana University. Before taking this position in 2007, he was Music Librarian at Ball State University for seven years. He has served on the following MLA committees: Best of Chapters, Resource Sharing and Collection Development, and the Program Committee for the 2010 meeting in San Diego. He is also a contributing editor to Notes. In the Midwest Chapter, he serves on the Membership Committee and has served as Secretary/Treasurer since 2007. Keith received the Ph.D. in Musicology and M.L.S. from the University of North Carolina, Chapel Hill.

Christine Kubiak has been the music, theatre and media librarian at Illinois State University’s Milner Library for eleven years. She is responsible for collection development, instruction and reference in those areas. She previously worked part time at Milner in general reference while her children were young. Christine’s past library positions, which span thirty-plus years as a public services librarian, include Music Librarian and Branch Head at Akron Public Library, head of Adult Services at Oberlin Public Library and Steubenville Public Library, and a brief stint as a children’s librarian in Mobile, AL. Currently Christine serves on the Public Services committee of Midwest MLA and will share planning and hosting responsibilities with Bob Delvin when Mid-west meets in Normal in 2010. She is a member of the MLA Reference Performance Subcommittee. Christine received the M.F.A. in Musicology from Carnegie-Mellon University, the M.L.S. from the University of Tennessee, and the B.A. from Maryville College.

Ballots are being mailed to regular and student chapter members. Please return your completed ballot to Kerri Scannell Baunach, Nominating Committee Chair, no later than September 25. Election results will be announced at the business meeting in South Bend.
PRELIMINARY PROGRAM

THURSDAY, OCTOBER 8
1:00 – 5:00 p.m.  Registration
1:00 – 5:00 p.m.  Committee Meetings
   1:00 - 3:00: Cataloging, Public Services, TAPS
   3:00 - 5:00: Membership, Publications
6:30 – 7:00 p.m.  Registration
7:00 – 10:00 p.m.  Opening Reception
   7:00 - 7:45: Blythe Owen in Michiana
                  Linda Mack and Julia Lindsay, Andrews University

FRIDAY, OCTOBER 9
8:30 a.m.   Welcome
8:45 a.m.   Best Practices for Creating LibGuides
                  Public Services Committee
9:45 a.m.   Mohammed and the Mountain: Issues of Access in Browsable Media Collections
                  Lindy Smith, University of Illinois at Urbana-Champaign
10:45 a.m.  Break
11:00 a.m.  ACRL’s Instruction Immersion Program
                  Kirstin Dougan, University of Illinois at Urbana-Champaign
12:00 p.m.  Lunch
1:30 p.m.   The Joy of Meeting
                  Kerri Scannell Baunach, University of Kentucky
2:00 p.m.   Travel to Notre Dame Campus
2:30 p.m.   Tour: Basilica of the Sacred Heart
3:30 p.m.   Free time! (Local attractions listed on page 6)

SATURDAY, OCTOBER 10
8:00a.m.   Executive Committee Meeting
9:00 a.m.  Business Meeting
10:00a.m.  The MLA-MW Wiki
                  Jennifer Matthews, University of Notre Dame
10:30 a.m.  Break
10:45 a.m.  Richard and Jack at the Opera: Oral History in Action II
                  Richard LeSueur, Ann Arbor District Library
                  Jack Knapp, Oberlin College
12:00 p.m.  Adjournment
   (All sessions will be held at the Inn at Saint Mary’s in South Bend)
Meeting Registration
Regular registration is $90.00. Registration for students and retirees is $45.00. You may register for the meeting online at https://shop.nd.edu/C21688_ustores/web/product_detail.jsp?PRODUCTID=1365&SINGLESTORE=true.

Conference Hotel
We will be staying at the Inn at Saint Mary’s, which is adjacent to the Notre Dame campus. The nightly conference rate is $122.00 for a single/double room, plus taxes. To register, contact the hotel, or register online at https://shop.nd.edu/C21688_ustores/web/product_detail.jsp?PRODUCTID=1365&SINGLESTORE=true.

    Inn at Saint Mary’s Hotel & Suites
    53993 Indiana State Route 933
    South Bend, IN 46637
    574-217-4641 (phone)
    574-289-0986 (fax)
    1-877-567-1438 (toll-free)

Local Attractions
Basilica of the Sacred Heart
UND Campus Ministries hold regular mass in this 19th-century Basilica.

College Football Hall of Fame

Potawatomi Zoo
Visit the Red Panda Forest, see big cats, and go on an Australian walk-a-bout.

Shiojiri Niwa
This Japanese strolling garden symbolizes the Sister-City relationship between Mishakawa, Indiana, and Shiojiri City, Nagano Prefecture, Japan.

Snite Museum of Art
View their exceptional collections of Rembrandt etchings and 19th-century European photographs, among others.

South Bend Chocolate Company
Take the tour, then take some home.

Studebaker National Museum
They started out making horse-drawn wagons and sold their second electric car to Thomas Edicon.

Travel to South Bend by Car
From the West: Take I-80/90 (toll road) east to Exit 77 (South Bend-Notre Dame). When exit road merges with US-31/33 (SR 933), turn right. The Inn at Saint Mary’s is on the right.

From the East: Follow I-80/90 (toll road) east to Exit 77 (South Bend-Notre Dame). When exit road merges with US-31/33 (SR 933), turn right. The Inn at Saint Mary’s is on the right.

From the North: Take US-31 to I-80/90 (toll road). Head east on the toll road to Exit 77 (South Bend-Notre Dame). When exit road merges with US-31/33 (SR 933), turn right. The Inn at Saint Mary’s is on the right.

From the South: Take US-31/33 (SR 933) from Indianapolis. Stay on US-31/33 through downtown South Bend (also Michigan Avenue, through town). After you cross the St. Joseph River bridge you will soon pass the Notre Dame campus on your right. The Inn at Saint Mary’s will be on the left.

Travel to South Bend by Air
The South Bend Regional Airport is served by Allegiant Air, Continental Connection, Delta Connection, Northwest KLM, and United Express.

Driving from the airport, take US-31 North to I-80/90. Head east on the toll road to Exit 77 (South Bend-Notre Dame). When exit road merges with US-31/33 (SR 933), turn right. The Inn at Saint Mary’s is on the right. A number of taxi companies serve the airport. Fare will run about $13.00 for one person.

For bus service from the airport, take the Route 4 to the South Street Station. Transfer to the Route 5 bus to Saint Mary’s. Fare is 75¢.

Travel to South Bend by Train
The South Shore Line Passenger Service operates commuter trains which leave from several points in the Chicago area to the South Bend Regional Airport.
The following transcript documents a panel discussion held during the 55th Anniversary "Midwest Homecoming" meeting of the Midwest Chapter in 1996 at the University of Notre Dame. The session was moderated by Therese Dickman (T.D.) and transcribed by Lynne Weber and Therese Dickman. Members of the panel included Jack Chitwood (J.C.), Beth Christensen (B.C.), Dena Epstein (D.E.), Richard Jones (R.J.), Marion Korda (M.K.), and Don Roberts (D.R.). This article was previously published in Midwest Note-Book 6:1-2 (May/September 1997): 10-13. Photos are courtesy of Grace Fitzgerald.

T.D.: Please tell us how long you have been in the chapter, [and] where you are now. Are you at some university or retired? Dena, would you like to start?

D.E.: I’m Dena Epstein. I joined the chapter in 1964, when I came back to the Midwest. But I want to talk about the pre-history of the chapter, before it was organized, when I was a library school student at the University of Illinois. I retired in 1986 from the University of Chicago.

B.C.: I’m Beth Christensen, Allie Goudy’s roommate, so I’m Allie today, since she couldn’t be here. My first chapter meeting was in Minneapolis in 1980. I was at that time at St. Olaf College, and I still am at this time at St. Olaf College, and I remember that meeting—as my first meeting—very, very vividly.

R.J.: Rick Jones. My first meeting was 1976, which makes this my twentieth anniversary. I was at the University of Wisconsin, Milwaukee, then, and obviously [I am] now at the University of Notre Dame.

J.C.: I’m Jack Chitwood, and my first experience with the chapter was in Ann Arbor, Michigan, I believe—in 1949, probably.

M.K.: I’m Marion Korda, and I think I’ve been a member forever. I’ve been at the University of Louisville School of Music since 1947, retiring in 1988.

D.R.: Don Roberts. I had the pleasure of attending the first separate meeting of the Chapter in 1962, in Detroit, when I was a library school student at Michigan, a student of Bill Weichlein. I went off to New Mexico where the [MLA] Board put me up to the task of trying to split the Midwest Chapter, because I was asked to try and create a chapter in the mountain plains. Well, Bill McClellan—who was then at Colorado—and I got together and decided there were two people in that whole area, so the thirteen states survived for a while. I came back to the [Midwest] chapter in 1969, [and I have] been at Northwestern since then.

T.D.: [Dena, what were some of the] thoughts you wanted to share?

D.E.: I entered the University of Illinois library school in 1940. There was no music library at the University of Illinois at that time, and after I got
my bachelor’s degree (the curriculum at that time went for a fifth year and got a second Bachelor’s degree), the University asked me to come back and work half-time as a junior cataloger in art and music while I worked for my Master’s [degree], so I did that. I was asked to prepare orientation tours of the library for entering music students, and I discovered at that time that the monumental sets were all in the main library with their pages uncut [and] that the head librarian, Phineas Windsor, looked ahead to when the current dean of the School of Music would retire. He felt the School [of Music] would undoubtedly expand and they would need these sets, so he bought them out of general library funds. That included not just things like the Bach-Gesellschaft but even the l’Oiseau Lyre Rameau. There were shelves and shelves of monumental sets that were not being used at that time. The one member of the music faculty that would come over to see what was new on my truck was William Hill. He was the only member of the music faculty I really got to know while I was cataloging music.

At that time, the library bought 800 sheets of pre-fire Chicago imprints from a dealer in California. I never found out how this music got to California, but I was given this collection to catalog. There were no uniform titles in use at that time, so you cataloged music as if it were books, but I became aware that very little was known about these early Chicago publishers.

"[In the 1940’s], the library bought 800 sheets of pre-fire Chicago imprints from a dealer… [and] I was given this collection to catalog. There were no uniform titles at that time, so you cataloged music as if it were books, but I became aware that very little was known about these early Chicago publishers.” —Dena Epstein

turned out to be much more interesting than I expected because [Chicago] was a center of publishing during the Civil War. Does that use up all my time? I can go on indefinitely.

T.D.: Richard, you have worked in a number of music libraries through the years. Do any of them stand out in your memory?

R.J.: Well, just from what Dena was talking about—the monuments of music—the thing that came to my mind was when I first got to Milwaukee. I think within the first week I was called in to see my immediate superior, who was the head of Public Services and who wanted to know why we had so many copies of this work by Denkmäler. [Uproarious laughter from audience.] That took quite awhile to explain and one of the things that really struck me when I got there—and it had happened before when I was in North Carolina—was the degree to which regular librarians, with whom I had very good friendships, could not understand that there were some kinds of music you wanted to have circulate and some kinds of music you didn’t want to have circulate. There was a need to deal with music in a different way than you dealt with books.

T.D.: Jack is someone we haven’t seen as often lately, so we are especially happy to see him here today. [Moderator asks Jack Chitwood if he remembers the meals at chapter meetings.]

J.C.: Only a few of them, actually—in particular, in Minneapolis. Gladys Wilson was the program chairman, or maybe the chairman of the chapter at the time. She arranged for us to eat at Charlie’s
Restaurant, which was a well-known restaurant at the time. I don’t know how long it lasted, but it was a delicious dinner. [For] the first meeting in Ann Arbor, I went with a musicologist from Roosevelt University, where I was the music librarian at the time. I drove the car; I had acquired a Lincoln Cosmopolitan, which in the 1940s was a very nice car. Everyone [I was with] knew special places to eat, and they were great eaters.

I wanted to mention that I first got into music librarianship, or into librarianship actually, when I was a student at Indiana University in 1947 and ’48, and I worked for Helen Louise Lyman. Some of you may remember her and know her name, and actually I decided I would become a music librarian because Miss Lyman didn’t really believe in helping anybody. If someone asked her a question, she would tell them, “Well, that’s surely your problem.” [Laughter from audience.]

D.E.: Were you going to go in the same tradition? [Laughter from audience.]

J.C.: Mine was a negative reaction to the way she handled it. She was a very good music librarian, I’m sure. She had a lot of money to spend, and I think she had a hard time spending it. My job really was to go through all of the magazines, the journals, the catalogs, and list every item that was for sale, that was advertised, or in the reviews. If they were in the smallest of print, it didn’t make any difference; she wanted a slip for them. Dean [Wilfred] Bain became the head of the music school [in 1947]. The school changed entirely, and became something much different when I went there.

From there, I went to Roosevelt in Chicago, [which] was Roosevelt College at the time; now it is Roosevelt University. I had gone to Chicago to take the course in music librarianship, which Scott Goldthwaite taught at the University of Chicago, where I got my degree finally in 1954. At Roosevelt we were blessed with the fact that we didn’t have any new furniture, [so] it was possible to do a lot of things. When you have new things you can’t do much with them, you know; you have to accept them and put them where they are supposed to be put.

—Jack Chitwood

“"At Roosevelt we were blessed with the fact that we didn’t have any new furniture, [so] it was possible to do a lot of things. When you have new things you can’t do much with them, you know; you have to accept them and put them where they are supposed to be put.” —Jack Chitwood

“"The School of Music was given a beautiful estate at the Cherokee Park [as a new home], so I started the [music] library in one of the living rooms as you first came into the estate, and gradually outgrew that and went to the stables and installed the music library there.” —Marion Korda

From there, I left music librarianship—not because I wanted to, but because there didn’t seem to be any jobs available to me—and went to Drake University. During the time I was at Drake, it seemed to me that the Music Library Association regional chapter had a meeting in Iowa City. I’m not sure about that, but I did go there, and there were people involved in music librarianship there. From there, I went to the Indian-
T.D.: What year was [the Iowa City meeting]?

J.C.: I went to Drake in ’51 and left in ’53, so it would probably have been in ’52. [An audience member recalled that the meeting was in Ames, Iowa, and not in Iowa City.]

J.C.: It may not have been a Music Library Association meeting. It may have been some other kind of library meeting.

T.D.: Marion, is there anything you wanted to say? Otherwise, I have a question for you. From your interview, you talked about an interim library. Was it the Southern Kentucky campus? Can you briefly describe where it was, and your space situation there?

M.K.: I came to Louisville because the School of Music was given a beautiful estate at the Cherokee Park to be the home of the School of Music. They had previously been located on the main campus of the University of Louisville, so I started the library in one of the living rooms as you first came into the estate, and gradually outgrew that and went to the stables and installed the music library there. Then after perhaps twenty-two years, the University was given some former property of Kentucky Southern College. We located there in still larger surroundings, in a former dormitory building. And then, finally, we were allowed to build our own music school on the main campus of the university.

T.D.: It seems to me you had more space than most other comparable music libraries at the time. Especially when you were in that dormitory, you had the opportunity to spread out.

T.D.: Beth, you are one of the more contemporary music librarians. What do you have to say about major change?

B.C.: Well, people were talking about [their] first experiences in libraries. I went to St. Olaf fresh out of library school and full of idealism, including the ideal that library materials always stay within the library unless they’re checked out. One of my first memories [is of] this rather tall, imposing-looking man with a big thatch of white hair who used to come into the music library and go behind the circulation desk. [He would] go back into an area where the choral music was housed and without saying a word, help himself to whatever choral music he wanted and then leave the library, but not until he had pinched my cheek very hard. [Hilarious laughter.] After he did this a couple of times, I asked some questions about who this person was. [I] found out he was Olaf Christiansen, who was the retired St. Olaf choir director and son of F. Melius Christiansen, and he was probably just picking up some of Daddy’s music. I think that was a real lesson for me in compromising some of those ideals.

D.R.: That’s an interesting charge-out system.

B.C.: It wasn’t my favorite, actually.

D.E.: Before World War II, public library music departments were much more numerous and more important than academic music libraries. The dif-
ference between post-war and pre-war MLA is substantial. The public librarians really were very influential in MLA and really ran the organization to a large extent before World War II. I think a lot of people who came along later may not be aware of that and may not understand some of the problems that were dealt with at that time. Academic music libraries very frequently had no recorded music at all, [as] it wasn’t considered library material.

T.D.: Don, do you have something you want to share?

D.R.: When I teach a course in music librarianship, I often talk about how so many of the issues that we face seem to be in one of these hamster mills that come up with a regular degree of predictability, and the only difference is that it is now electronic. Let me just mention a couple of topics that were discussed in chapter meetings in 1971 and 1973. For example, [the session] “Criteria and Standards for Selection of Pop and Jazz Recordings in the Music Libraries” is something many people are still wrestling with. “Current Trends in Audio”—where have we heard that? Here’s the good one, [from] 1973: “The Computer and Its Potential in Cooperative Cataloging.” Actually, I should have given you the topics and let you guess what the year was, but you might have missed by about twenty years. Some things haven’t changed much.

I might mention that the same conference had perhaps the most exciting session that I remember at a chapter meeting, and that was Don Krummel and Sam Pogue talking about music printing. You had two of the great experts going at it. It was a whole year of studying music printing rolled into about two hours, and I obviously haven’t forgotten it.

T.D.: [Opens the session to questions from the audience.] We have six people who can help answer some of your questions.

(Audience Question) Jean Geil: I’m wondering if anyone knew John Windle, who was so instrumental in getting the chapter founded in 1941. What was he like as an individual?

D.E.: Well, I met him once. I went and interviewed for a job with him which he did not give me. [Laughter.]

[The job] was to supervise the WPA music periodical indexing project. This was the summer after I graduated from library school. He wanted someone who could speak and read four foreign languages, so I didn’t qualify. He also—although it’s not generally known—was officially Editor of Notes between Charles Warren Fox and Dick Hill, but he never issued a single issue so his editorship is not generally recognized. In justice, we have to admit there was a war on [at the time]. I became aware of his editorship because I submitted something to Charles Warren Fox for publication, and he wrote back [after a lapse of several months] and said he wasn’t Editor, John Windle was. So I wrote John Windle and after another long lapse, he wrote and told me he was no longer Editor, either; Richard Hill was Editor.

I don’t know if you want me to go on. He seemed to be a very serious, well-focused man, and after

“Being a member of the Midwest Chapter and the national group, learning from my friends in the neighboring states [and] how we interchanged information has meant so much through all these years. It’s been a great boost. I would observe what they were doing in their libraries, and I suppose, to some degree, they would come and see what I was doing in my library. The exchange has been just invaluable.” —Marion Korda

“I went back and talked to my library director and said, ‘[CDs are] the wave of the future, this is the way things are going to go,’ and he said, ‘Get them in. Get started.’” —Rick Jones
he retired he went to Madison, Indiana. For many years, he was “Mr. Local History,” in Madison, Indiana, and [he] did a great deal, I think, to encourage the preservation of local history, historic buildings, and attract tourists. I think his wife is still alive, isn’t she? Somebody told me they had corresponded with her. I wish I could tell you more.

(Audience Question) Ralph Papakhian: Does anyone know more about Ethel Lyman?

D.E.: There was a historic statement she made at an early meeting that her edition of the Bach Gesellschaft went down in a submarine.

R.J.: [Was it] traveling from Europe and it [sank]?

D.E.: Apparently, during wartime, but why they would ship it in a submarine …

D.R.: To keep people from cutting the pages?

D.E.: Could be, could be...

Audience Question: I wondered if any of you had any stories to tell about how various kinds of recorded media came into your libraries.

R.J.: The chapter [held] a meeting in Chicago, [around when] compact discs had just started to come out. The classical station in Chicago, WFMT, did a presentation on CDs and they were one of the few people who actually had them. I was ecstatic about CDs.

B.C.: Was that the presentation where they stepped on [the CDs]? [Laughter.]

R.J.: Yes. I went back and talked to my library director and said, “This is the wave of the future, this is the way things are going to go,” and he said, “Get them in. Get started.” So I called the music critic at the Milwaukee Journal and said, “How do I go about finding this?” He said, “I’ve got friends at Sony; we’ll fix it for you.” I got a call from Sony the next day, and they said, “We’ll give you eight brand new CD players. All you have to do is say you use them in your library.” The state of Wisconsin would not let us because we didn’t bid them. It was two years later before I was able to get the first CD player in the library.

D.R.: That was also the meeting where Rich Warren, who was then the technical director at WFMT, said that there is no truth to the controversy that the upper pitches aren’t [present in] CDs like they were in vinyl [records], because they are in a frequency range heard only by dogs. [Laughter from audience.]

R.J.: I remember that.

J.C.: Someone mentioned earlier [that] recordings were always separate. If the library had recordings, they were separate from the music itself. At Indiana, Miss Lyman would have nothing to do with the recordings, but when I went to Roosevelt they were already collecting recordings and there was no problem about switching to LPs at all. When they came out we started buying them and adding them to the collection.

Somebody was talking about cataloging a moment ago. Roosevelt had a wonderful cataloger whose

“One of the first things that Marty Rubin told me about when I first got started was when you buy foreign records, buy the monaural version. [This is] because Deutsche Grammophon and all the other German companies don’t make monaural recordings. They’re all stereo, but they put ‘mono’ on the cover and charge a dollar less.”

—Rick Jones

“When I went to Northwestern in 1969, all of the vinyl recordings, mono and stereo, were kept in the basement in storage, and it was the 78s that were up in the listening center. Guess what we did [over] spring break.”

—Don Roberts
name was Elizabeth Rath. She devoted most of her
time to cataloging music and had her own system,
and it worked very well. I don’t know if anyone’s
ever heard of her or not, but she was an excellent
cataloger.

D.R.: When I went to Northwestern in 1969
(which isn’t that long ago, although some of you
weren’t born then), all of the vinyl recordings,
mono and stereo, were kept in the basement in
storage, and it was the 78s that were up in the lis-
tening center. Guess what we did [over] spring
break.

R.J.: One of the first
things that Marty
Rubin told me about
when I first got
started—and this was
before he started Au-
dio Buff, when he was
still a professor of phi-
losophy—was when
you buy foreign re-
cords, buy the monau-
rnal version. [This is]
because Deutsche Grammophon and all the other
German companies don’t make monaural re-
cordings. They’re all stereo, but they put ‘mono’
on the cover and charge a dollar less. And that’s
what we did, and [the CDs] said ‘mono’ and all of
them were all stereo.

B.C.: [When I first came] to St. Olaf, not that long
ago, the stereo LPs were for faculty only and the
mono LPs were for students. We changed that the
first week.

M.K.: I’d like to make a comment before this
closes. Being a member of the Midwest Chapter
and the national group, learning from my friends
in the neighboring states [and] how we inter-
changed information has meant so much through
all these years. It’s been a great boost. I would ob-
serve what they were doing in their libraries, and I
suppose, to some degree, they would come and see
what I was doing in my library. The exchange has
been just invaluable.

J.C.: One of the first people that I remember meet-
ing in music librarianship was Alice [inaudible]
from Cincinnati. Does anyone remember her?

T.D.: She was [chapter] chair.

J.C.: She had a son who was a recording engineer,
who went on to become
very famous as a re-
cording engineer.

M.K.: May I say some-
thing else? You may be
interested in the experi-
ce I had with AACR2.
I was president of MLA
at the time it was in
process, and the MLA
representative to the
drafting committee was
not being listened to.

The committee decided that for uniform titles they
would enter excerpts under the excerpt title, not
under the title of the main work. I got this desper-
ate call saying, “Do something.” Well, the text of
the proposed cataloging code was secret, and I
wasn’t sure how I could do something without ac-
tually reading it. I went to the head of Technical
Services at the University of Chicago to ask his
advice. He said he thought he could arrange to bor-
rrow a copy from a staff member who was on the
committee, as long as I didn’t take it out of the
building, and he said, “Try not to ask for more
than three or four things. If you keep it concise,
and give very strong reasons why you want what
you want, they may listen to you, but I can’t guar-
antee that they will if you ask for too many
things.” So, I spent the following week, during working hours, reading the proposed cataloging code. I don’t recommend reading a code from cover to cover, but I realized early on that the first thing to ask for was that works be entered under the title of the whole work and the excerpt following. The examples I could give were Bach Chorales, where the same chorale was used in eight different works, and if you entered under the excerpt you wouldn’t know what you had. Anyhow, we won! [Applause.] We didn’t get everything we wanted, but we won. I remember I was home sick in bed, and Fred B. called me at home long distance, and saying, “We won!” To me, that made all the effort worthwhile.

T.D.: Some of you talked about travel to conferences and someone commented that you carpooled. Dena, Victor Cardell asked you about your means of travel. How did you typically travel to your meetings?

D.E.: We frequently carpooled. I remember once when I sprained my ankle in Indianapolis and Don Roberts brought me home sitting in a rumble seat.

D.R.: And she’s still alive.

Audience Question (Jean Geil): I was wondering about the place of recordings. Were they always considered [looked down upon]?

D.E.: [When I arrived] at Chicago, the records were not library property. They belonged to the Music Department and were housed in the kitchen of the home that was, at that time, the headquarters of the Music Department. They were shelved in orange crates in the kitchen and when I was hired I felt they said to me, “Cook us a catalog.” Up until the time they hired me, the job of looking after the records was circulated among different members of the faculty, and they had reached the point where nobody could find anything, [so] I was hired two days a week to create order.

T.D.: Rick, you commented that you had to create a [cataloging] system.

R.J.: Oh, good grief, yes. [That was] my first job, [and] I almost fell into it. I was finished as a graduate student with my Master’s degree and had been accepted at the University of Maryland in a doctoral program for musicology. My wife was not finished with her Master’s degree and had a summer to go. They had hired me the summer before to supervise the Music Library which meant making sure the schedule was done and the books [were] put away. They had advertised for their first music librarian and it was my job to show [candidates] around and tell them what was going on, and then they were going to be interviewed by the faculty. The first four wanted nothing to do with it. Three of the four didn’t even bother coming to the interview. The fourth one came and evidently left at the end of the first day. The fifth one came on the interview schedule, and I showed him around. I have no idea what the person’s name was. I’m sure [he] was no one I ever saw again in my life. As I showed him around, he was absolutely, totally bored by everything. So, that was on a Friday, and on Saturday I went home to my wife and said, “If they hire this person, the only person who has been willing to come, they will have this

“[When I arrived] at Chicago, the records were not library property. They belonged to the Music Department and were housed in the kitchen of the home that was, at that time, the headquarters of the Music Department. They were shelved in orange crates in the kitchen and when I was hired I felt they said to me, “Cook us a catalog.”” —Dena Epstein

“[When I first came] to St. Olaf, not that long ago, the stereo LPs were for faculty only and the mono LPs were for students. We changed that the first week.” —Beth Christensen
person who just really doesn’t care about the students, doesn’t care about the library, and so forth. It is none of my business and I’m three weeks from leaving here, but this person doesn’t seem like the right person.” [The search committee] said to me, “You’re absolutely right, and we decided to hire you.” That was when I got into the job. At that point, the recordings were totally uncataloged. We had a very good collection of recordings.

The main library would not catalog records, so I started cataloging records. The way people learned to catalog in those days was [they] went to some good model and looked to see how it was done, and imitated it. [I] checked to see what Library of Congress cataloging for music sound recordings and records looked like. Then [I tried to] see if I could find a way to imitate it.

**Audience Question:** Have chapter members performed together?

**R.J.:** Not in the chapter, we never have. We have to think about that in the future, but at the national meeting there is something called the Chicken Singers. At times, that has included an awful lot of us.

**T.D.:** Actually, this is the perfect segue.

**D.R.:** Well, the Chicken Singers came to MLA very, very late. The Midwest chapter started the singing tradition, as far as I know. And there is a little debate about where this [group] emerged. Jean Geil says it was [at] a cocktail party at Dominique DeLerma’s [home]. I remember one [rehearsal] happening in our living room in Evanston, but if you look at the program in the early ‘70s, you will see a group called the Singing Angels. Now, this group had a very specific subject specialization. You could say we were out to bury the hatchet. Temperance songs, temperance songs. And you never heard better singing until today because in going through my old chapter files, I found copies of two of the favorite songs by this group. Jack Knapp is going to come up to the piano. I thought if we were really going to talk about the history of the chapter we should recreate some of the history. I would suggest, Jean, you being one of the leaders of the original group, [that] you come up and lead us. Dena, remember this?

**D.E.:** I don’t think I was at this meeting. I heard some of it.

**D.R.:** Well, we did it several times.

*Session concludes with group singing Shingling the Rum Seller’s Roof.*

"The main library would not catalog records, so I started cataloging records. The way people learned to catalog in those days was [they] went to some good model and looked to see how it was done, and imitated it." — Rick Jones
## EXECUTIVE COMMITTEE

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Terms expire in October of the year indicated.